



The United States Army Field Band

Educational Supplements

Band Directors' Edition

These materials are specific to *The Barber of Seville* and *The Overture to William Tell*, created with band students in mind. For a more general approach and for materials related to *American Salute*, please refer to the Middle School or High School Teachers' Edition.

GIOACCHINO ROSSINI (1792–1868)

Gioacchino Rossini was born into a family of musicians, in a small town in Northern Italy. His father, a butcher, also played the horn and ran the town band; his mother was a singer. Gioacchino first performed in public with his father's band—on the triangle! He also studied harpsichord, piano, horn, and voice. As a conservatory student, he later studied the cello.



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The Barber of Seville remains legendary for the fiasco of its opening night in 1816. Just as audiences today sometimes display poor behavior, the audience that night heckled Rossini because they admired another composer more. One of the lead singers tripped and got a nosebleed, moments before singing; a guitar broke during a love song; and in the midst of the chaos, a cat wandered onstage! Rossini actually left the theatre early and went to sleep.

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The Overture to William Tell

has become one of the most well-known in classical music, despite the rarity of the opera's performance. Dmitri Shostakovich "sampled" the overture in his *Symphony No. 15*. Here is a small selection of the other ways in which the *Overture* has been borrowed:

- Theme for the television series *The Lone Ranger*
- Commercials, including one for Ivory soap
- Cartoons, including *The Flintstones*, *Yankee Doodle Daffy* and the 1935 Mickey Mouse classic, *The Band Concert*
- Dramatic music for Stanley Kubrick's film *A Clockwork Orange*

The *Overture* can be divided into a four-part structure:

- Prelude
- "Storm," in which the instruments play tutti for the first time
- "Call to the dairy cows" (*Ranz des vaches*), featuring an English horn solo
- Finale

The Finale is the best-known of these; the trumpets lead its dramatic fanfare and are quickly joined by the rest of the brass.

In particular, the *Overture* has been borrowed for the dramatic and triumphant solo trumpets of the Finale. In *The Lone Ranger*, for example, the trumpet represents the hero of the day, a masked cowboy riding on a white horse.

In modern American movies, the composer John Williams has chosen the trumpet to represent the underdog hero in many popular films, from *Superman*, *Star Wars*, and *Raiders of the Lost Ark*, to *Saving Private Ryan* and *Born on the Fourth of July*. Williams also used the trumpet fanfare for the most heroic of all human activities, the Olympic Games.

DISCUSSION QUESTIONS:

1. Can the students name any more television or movie themes that use a single instrument to represent a character? It could be the good guy or the bad guy!
2. When a student thinks of his or her instrument, what "personality" does it have? What pieces of music might use the instrument in that way?

Other tools used by composers to create programmatic music are dynamics, tempo, rhythm, musical forms, and instrumental combinations. Aaron Copland used open chords (major chords with much doubling on the octave and fifth) to recreate the open prairie and western lifestyle associated with America's heritage. His titles reinforce the images: *Rodeo*, *Billy the Kid*, and *Appalachian Spring*.

What musical elements in the theme songs of favorite movies and television shows make them appropriate to the show? (For example, the "alien" whistle in the theme of *The X-Files*.)



ROSSINI'S ORCHESTRA

To reinforce the comedic elements in the story of *The Barber of Seville*, Rossini used bright, brilliant tone colors. He favored use of the higher wind instruments for this effect, placing characteristic wind solos in all of his comedic operas, commenting on the dramatic action and underscoring the farcical nature of the plots.



PLAY THE OVERTURE TO THE BARBER OF SEVILLE.
What are some of the high instruments that students hear?



RHYTHMIC IDEAS ADD BRILLIANCE

Motifs or cells will unify an aria, duet, or other ensemble. They can recur later in a piece to recall a specific moment, and often pop up in overtures as a form of foreshadowing.

They most frequently are played by the violins, grabbing the listener's attention immediately.

Can students sing back or reproduce on their own instruments any of the motifs used in the *Overture*?

THE ROSSINI CRESCENDO

Rossini also used a characteristic crescendo in his writing:

- Quietly stated rhythmic motif, repeated many times
- Addition of instruments and voices during each repetition
- Increased dynamics every few bars

This crescendo created a sense of growing agitation and tension, exploding finally as the instruments and soloists compete for the attention of the audience. This effect is most successfully used in Rossini's first act finales, where, typically, confusion reigns and the characters all run offstage to figure out how to solve their various dilemmas--giving us a reason to return for the second act!

Where in the *Overture* does a Rossini crescendo occur? Listen again with the students until they can accurately point it out.

Which instruments play at the beginning, and which have appeared by the end?



COMPARING

THE OVERTURE TO THE BARBER OF SEVILLE TO THE RABBIT OF SEVILLE

Play the original again, followed by the cartoon *The Rabbit of Seville*.

This cartoon is widely available on VHS, DVD, and even on YouTube.

Lead the students in a discussion comparing the plot of the cartoon to that of the opera.

(Plot activities available in the MS and HS teachers' editions.)

MUSICAL PARODY

Provide students with definition:

Parody is a musical or literary composition imitating the style of some other work or of a writer or composer, but treating a serious subject in a nonsensical or humorous manner. (Webster's)

DISCUSSION QUESTIONS:

How is *Rabbit of Seville* a parody of *The Barber of Seville*?

How does the cartoon's music differ from the original? (Additional guidance available in the MS and HS teachers' editions.)

What elements of Rossini's style further emphasize the comedic elements in the cartoon?

Often without realizing it, we go through life creating emotional associations through our sense. A certain taste reminds us of a place or an event. A particular scent revives memories of a beloved person. For many of us that grew up watching cartoons, specific associations arise with their music.

The Sorcerer's Apprentice, as used in Disney's *Fantasia*, often conjures thoughts of a mischievous mouse and an army of broomsticks. For fans of Bugs Bunny, *Barber of Seville* and Wagner's *Ride of the Valkyries* also conjure immediate visions of a rascally rabbit and his inept adversary.

What other classical pieces have been used in cartoons, commercials, or in TV/movie soundtracks?





FOR FURTHER DISCUSSION AND INSPIRATION:



Play recordings or obtain appropriate transcriptions of the following pieces. As your students listen or play through them, work together to identify programmatic elements such as chord structure, rhythmic motifs, dynamics, or other tools used by the composer to strengthen the associations of the piece.

- Igor Stravinsky, *The Rite of Spring*
- Aaron Copland, *Rodeo* or *Appalachian Spring*
- Ludwig van Beethoven, *Symphony No. 3*
- Antonio Vivaldi, *The Four Seasons*
- Hector Berlioz, *Symphonie Fantastique*
- Richard Strauss, *An Alpine Symphony*
- Modest Mussorgsky, *Pictures at an Exhibition*
- Camille Saint-Saens, *The Carnival of the Animals*

Michael Tilson-Thomas has created two outstanding DVDs which may assist in your teaching of these works.

The Carnival of the Animals (narrated by Bugs Bunny and Daffy Duck, and conducted by Tilson-Thomas)

Keeping Score (explores the Stravinsky, Copland, and Beethoven pieces in depth; available at www.keepingcore.com)

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The United States Army Field Band Educational Supplements High School Teachers' Edition

Pages 1–4: Rossini Materials

Pages 5–6: *American Salute* Materials

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Is this tune familiar? What do you think of when you hear it?
Why do you think Stalling might have inserted it into Rossini's overture?
How do you think it could affect the plot of the cartoon?



ANSWER KEY TO ROSSINI STUDENT WORKSHEETS

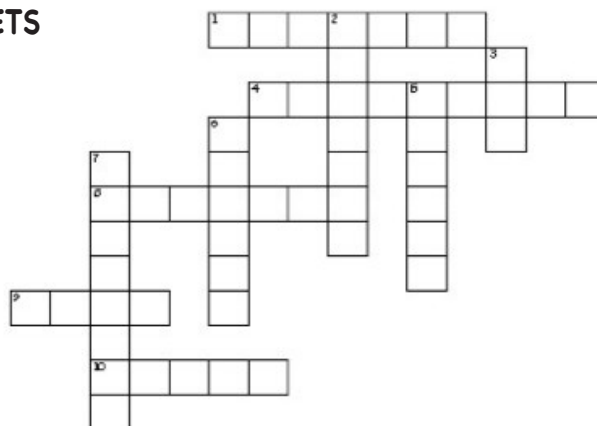
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DISCUSSION QUESTIONS (SUGGESTED ANSWERS)

Using the Internet, encyclopedias, or other resources, answer the following questions about Gioacchino Rossini's operas.

1. How does the story in *The Barber of Seville* compare to *William Tell*?

BARBER IS THE STORY OF FIGARO, WHO FALLS IN LOVE WITH A YOUNG WOMAN WHOSE CARE-TAKER WANTS TO MARRY HER. TELL IS ABOUT THE FAMOUS SWISS MARKSMAN AND DEALS STRONGLY WITH POLITICS (ANY PLOT DESCRIPTION GIVES THE CORRECT ANSWER).

2. Which opera is a comedy?

BARBER OF SEVILLE

3. Which one of these operas is less often performed? Why?

WILLIAM TELL—IT IS SIX HOURS LONG.

One of your student worksheets provides a review of quarters, eighths, and sixteenths. If your students are still developing familiarity with these, use whatever symbols they may be familiar with for depicting quarter notes (straight lines, apples, etc.)

- Following the fanfare, have students beat the quarter notes on their legs for 16 measures.
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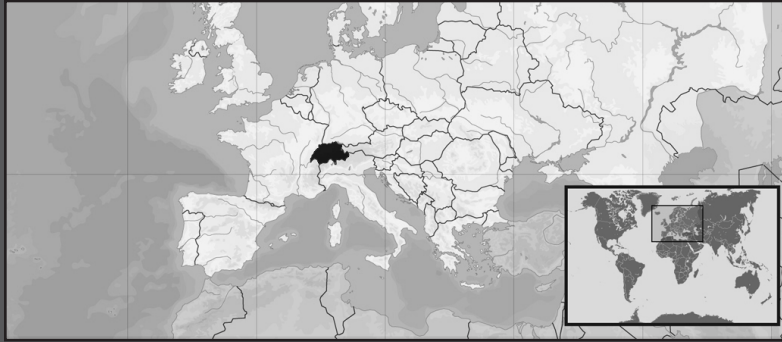


OVERTURE TO WILLIAM TELL

and

DISCUSSION QUESTIONS

William Tell describes the legend of the Swiss patriot, who supposedly lived in the early 14th century. He refused to bow to the local leader's hat, which had been set on a pole in the middle of town, and for this was given a choice: shoot an apple off his son's head, or he and his son would be executed. Tell's defiance of this leader sparked a rebellion which resulted in the predecessor to the modern Swiss government.



(SUGGESTED ANSWERS ARE CITED IN BOLD)

1. Name two other governments begun through rebellions against unjust leaders:
UNITED STATES and SOUTH AFRICA (examples)
2. How might their countries compare to Switzerland today? Students may use the Internet or other sources to research their answers.
U.S. IS A CONSTITUTIONAL REPUBLIC BASED ON REPRESENTATIVE DEMOCRACY; SWITZERLAND IS A DIRECT DEMOCRACY. SOUTH AFRICA IS A PARLIAMENTARY DEMOCRACY. (answers may of course vary in length!)
3. What do you know about the 14th century that might explain why a leader could order his subjects to bow to his hat?
[ANSWERS CAN DISCUSS FEUDALISM, LOCAL MONARCHIES, LACK OF DEMOCRACY, ETC.]
4. Describe another work of art (film, song, opera, etc.) that takes an act of rebellion as its subject.
[some examples: V FOR VENDETTA or STAR WARS (films); LES MISERABLES or EVITA (musical theater); YANKEE DOODLE or THE SOUL CAGES (songs); FINAL FANTASY series (video games)]



AMERICAN SALUTE

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American Salute is an example of THEME AND VARIATIONS. It also makes use of CALL AND RESPONSE between different groups of instruments.



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WORD SEARCHES:

WOODWIND—piccolo, flute, oboe, english horn, clarinet, saxophone, bassoon

BRASS—trumpet, cornet, horn, trombone, tuba, mute (bonus word)

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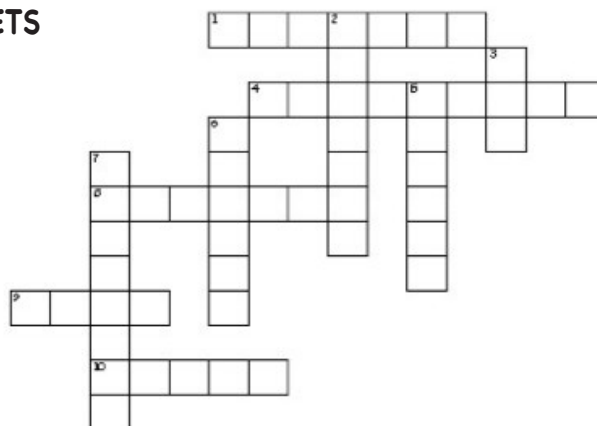
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The *Overture* can be divided into a four-part structure:

- Prelude
- "Storm," in which the instruments play tutti for the first time
- "Call to the dairy cows" (*Ranz des vaches*), featuring an English horn solo
- Finale

The Finale is the best-known of these; the trumpets lead its dramatic fanfare and are quickly joined by the rest of the brass.

MUSICAL SAMPLING!

TEACHERS: It may be helpful to you to share appropriate versions of the songs listed below as you discuss "sampling," as well with any songs you prefer which demonstrate the concept. Playing *The Overture to The Barber of Seville* and the "Wedding March" will also help to prepare your class for the concert, in which they will see a rare live performance of *The Rabbit of Seville*.

"I Think I'm in Love with You" by Jessica Simpson—

"Jack and Diane" by John Mellencamp

"Gold Digger" by Kanye West—"I've Got a Woman" by Ray Charles

"Hard Knock Life" by Jay-Z—"Hard-Knock Life" from the musical *Annie*

Musicians use samples in their songs for different reasons—whether because they like a particular sound, want to use the same rhythmic idea, or want the listener to make a specific connection when the song is played. "Hard Knock Life" is a great example of this last concept.

Carl Stalling, who composed music for Looney Tunes, was miles ahead of them all! Stalling followed the lead of centuries of composers who referenced others' works. He never called it "sampling," but his version of the overture to *Barber*—which we know as *The Rabbit of Seville*—specifically borrows from Felix Mendelssohn's "Wedding March" from *A Midsummer Night's Dream*.



Is this tune familiar? What do you think of when you hear it?
Why do you think Stalling might have inserted it into Rossini's overture?
How do you think it could affect the plot of the cartoon?



ANSWER KEY TO ROSSINI STUDENT WORKSHEETS

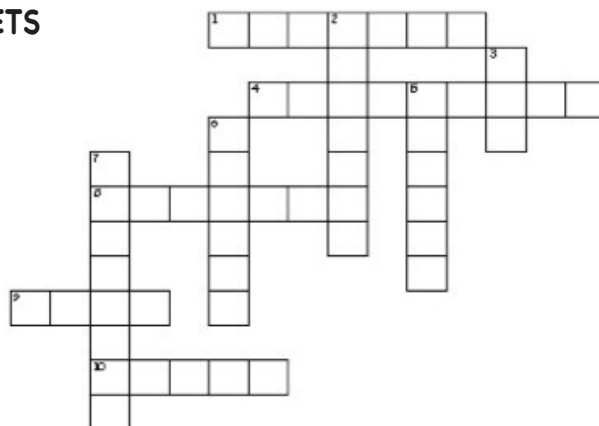
CROSSWORD PUZZLE

ACROSS

1. OVATION
4. CELLPHONE
8. POPCORN
9. SEAT
10. SMILE

DOWN

2. TALKING
3. BOW
5. PODIUM
6. TICKET
7. APPLAUSE



DISCUSSION QUESTIONS (SUGGESTED ANSWERS)

Using the Internet, encyclopedias, or other resources, answer the following questions about Gioacchino Rossini's operas.

1. How does the story in *The Barber of Seville* compare to *William Tell*?

BARBER IS THE STORY OF FIGARO, WHO FALLS IN LOVE WITH A YOUNG WOMAN WHOSE CARE-TAKER WANTS TO MARRY HER. TELL IS ABOUT THE FAMOUS SWISS MARKSMAN AND DEALS STRONGLY WITH POLITICS (ANY PLOT DESCRIPTION GIVES THE CORRECT ANSWER).

2. Which opera is a comedy?

BARBER OF SEVILLE

3. Which one of these operas is less often performed? Why?

WILLIAM TELL—IT IS SIX HOURS LONG.

One of your student worksheets provides a review of quarters, eighths, and sixteenths. If your students are still developing familiarity with these, use whatever symbols they may be familiar with for depicting quarter notes (straight lines, apples, etc.)

- Following the fanfare, have students beat the quarter notes on their legs for 16 measures.
- Divide the class in 2; have half continue beating quarter notes, while the other half claps on the eighth notes as we listen again.
- Take volunteers from each group to snap continual sixteenth notes during the third listening.

Can they determine if the eighth notes or sixteenth notes are falling on the strong beats or the weak beats?

If the students are experienced enough, work as a class to write out the rhythms of the first eight measures on the board.



AMERICAN SALUTE

American composer Morton Gould (1913–1996) wrote *American Salute* in 1943. He used the Civil War folksong “When Johnny Comes Marching Home” as its main theme. This melody reminded many Americans of their soldiers and sailors fighting overseas during World War II, and their hopes for a safe return.

American Salute is an example of THEME AND VARIATIONS. It also makes use of CALL AND RESPONSE between different groups of instruments.



ANSWERS TO AMERICAN SALUTE STUDENT WORKSHEETS

THEME AND VARIATIONS (sample definition)

The main musical idea, or “theme,” is presented and then repeated in varying forms or accompanied in different ways

examples: “Apples and Bananas,” “Old MacDonald Had a Farm”

CALL AND RESPONSE (sample definition)

Two distinct phrases, usually played or sung by different groups of musicians, in which the second phrase is heard as a commentary on or response to the first.

examples: “If You’re Happy and You Know It,” “Marco Polo” (swimming game)

WORD SEARCHES:

WOODWIND—piccolo, flute, oboe, english horn, clarinet, saxophone, bassoon

BRASS—trumpet, cornet, horn, trombone, tuba, mute (bonus word)

PERCUSSION—glockenspiel, xylophone, marimba, snaredrum, bassdrum, timpani, cymbals, piano



AMERICAN SALUTE CALL CHART

Call charts are a great way to include directed listening in a lesson! While playing the recording for students, teacher should call appropriate number at time indicated. Students should circle or otherwise indicate the correct answer. We suggest playing the piece twice through, grading and discussing as a class, then listening to the piece one last time while following along with corrected worksheets. Your correct answers are cited in bold.

A		B	
0:00	1. flutes start alone	everyone starts together	
0:22	2. bassoons have the melody	trumpets have the melody	
1:07	3. melody in low winds and brass	melody in high winds and brass	
2:00	4. melody seems much faster	melody seems slower	
2:28	5. mood grows dark	mood grows cheerful	
2:38	6. cornets share melody	clarinets share melody	
2:54	7. cornets play louder	cornets add mutes	
3:27	8. snare drum solo	call and response	
3:41	9. timpani has melody briefly	marimba has melody briefly	
4:21	10. everyone ends together	tubas end comically	



Our Mission

The Mission of The United States Army Field Band is to “carry into the grassroots of our country the story of our magnificent Army.” In performances across America and throughout the world, the men and women of this organization take great pride in reflecting the excellence of all our nation’s Soldiers.

Learn More

For further information about current vacancies, performance tours, concert sponsorship opportunities, and education outreach programs, visit our webpage at—**www.armyfieldband.com**



Your comments

about our program are greatly appreciated and may be sent by e-mail to—**field.band@us.army.mil** or to the following address—

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Notes





